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PICTURES AND PORTRAITS. H.Y.T.



SPRING DAYS

MRS. HELEN ALLINGHAM

An Illustrated Catalogue of Pictures and Portraits

NOW AT 19 PORTMAN SQUARE

BY HENRY YATES THOMPSON
OFFICIER, LEGION D'HONNEUR



Aetat 23

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INTRODUCTION

During many years of my long life I enjoyed the privilege of being one of the Governors of Dulwich College and Chairman of the Gallery Committee on that unique foundation, a position which involved the management and superintendence of one

of the choicest collections of pictures, principally Old Masters, of which London can boast. One of my most interesting experiences there was the initiation of a series of little volumes containing well executed reproductions of a certain number of important pictures in the Gallery, with a few pages of descriptive text. Only three of the Dulwich series had been published when the war broke out, but they were so generally approved that I venture to hope that the issue may be continued by my successors.

I now propose to take them as a model for a descriptive catalogue of my own small private collection, under the impression that members of my family, and possibly some friends, may like to have a record of works of art which they have often seen and the ownership and acquisition of

which has been one of the agreeable incidents of my life.

The collection numbers about fifty items and has been acquired by me partly by inheritance or gift, but chiefly by purchase ; and I will describe them in succession, more or less according to the rooms in which they now hang in my house in Portman Square.

Before, however, entering upon the description of the contents of the house in the way of pictures, I must be allowed to notice three of considerable importance, which, though no longer hanging on these walls, will always greatly interest me.

First comes Paul Delaroche's famous historical picture of " Napoleon Crossing the Alps." Shortly after my father's death this picture was sold at Christie's (in September, 1893), and, thinking that it would be a suitable picture to give to the Walker Art Gallery as a memorial of my father's great love of art and of his native town of Liverpool, I gave it to that admirable Gallery; and I do not think I know any picture likely to be more appreciated by the public. My friend the late Arthur H.



NAPOLEON CROSSING THE ALPS

Bowles, the agent of the Clandon estate, wrote to me as follows on the history of the picture : “ The story that I have always heard of the picture is that the late Lord Onslow was in Paris at the time when David’s picture of the same subject, but with



ROBERT DODSLEY

Napoleon mounted on a prancing horse, his cloak blowing in the wind, was being exhibited. Lord Onslow asked M. Delaroche his opinion of the picture, and he replied : ‘ It is a fine picture, but it is historically inaccurate, as Napoleon crossed on a mule, and not on a horse at all.’ Lord Onslow then gave him a commission to paint the same subject with historical accuracy. Delaroche went to the St. Gothard and discovered the muleteer who had led Napoleon over, and got him to sit for the picture.”

Another very interesting picture, the portrait of Robert Dodsley (1703-1764), by Sir Joshua Reynolds, P.R.A., hung for a good many years in my library. I quote an account of it from the Catalogue of the Dulwich Picture Gallery,

to which I presented it in memory of my father-in-law, Mr. George Smith, the publisher, in the nineteenth century, of the “ Dictionary of National Biography.”

This portrait of one of the most famous publishers of the eighteenth century was painted in 1760, and given by Dodsley to William Shenstone, in exchange for one of the poet by Alcock, now in the National Portrait Gallery. There is a letter from Dodsley to Shenstone, in which he says :—

“ I am glad you like my design for the picture ; and how agreeably you have contrived to flatter me about it ! But, say what you will, I shall have a picture of Mr. Shenstone ; you will have one only of Dodsley : and a Shenstone by Alcock will certainly be more valuable than a Dodsley, even by Reynolds.”

After the death of Shenstone in 1763 the portrait was probably returned to the Dodsley family, as it was sold at Christie’s by a grand-niece of Dodsley.

The most curious thing is that the picture was offered by Miss Alice Cuffe, the grand-niece of R. Dodsley, to the Trustees of the National Portrait Gallery, for £100, but was declined by them on the ground that R. Dodsley, the footman who became a great publisher, the friend of Dr. Johnson and most of the



Now No. 599

THE DOGE'S PALACE

Dulwich Picture Gallery

important literary men of the time, was not distinguished enough for the Gallery !

The third of my absentee pictures is that of the "Doge's Palace at Venice," by Canaletto, an old Thingwall picture of which mention will be found in my note on Plates XI and XII.

And here I should end this introduction were it not that I have lately received photographs of three interesting members of the family : one a relic of the war, the other of the period just after the war, which will add a little actuality to my catalogue.

First, then, as to the relic of the war, a photograph of my nephew, Lieut.-Col. Russell M. Luckock, C.M.G., D.S.O., on the General Staff of the Fourth Army, then at Querrieu. He is represented along with his good friend, Commandant P. Hering, the liaison officer attached to the Fourth Army: and in the family the picture is known as "L'Entente Cordiale."

The more recent relic of the Peace shows my grand-niece, Lady Chancellor, when in the autumn of 1920 she assisted her husband, His Excellency Sir John Chancellor,

"L'ENTENTE CORDIALE"



then Governor of Trinidad, to entertain our future King on the occasion of his visit to the island after his very remarkable progress round the world.

The photograph was taken in the garden of Government House, at Port of Spain ; and the very able staff who accompanied H.R.H. are well represented.



TRINIDAD—SEPT., 1920



CROSS OF THE LEGION D'HONNEUR.

THE PICTURES

First as to the Frontispiece, which is taken from one of my most valued pictures, and was a bequest from my mother-in-law, Mrs. George Smith. It is a watercolour drawing by Mrs. Allingham, entitled " Spring Days," and is a slightly fanciful portrait, made, as to the scenery, from sketches in a Hertfordshire wood when the blue-bells and primroses were out, of one whom friends and relations will, I doubt not, readily recognise. I consider it one of the most pleasing of the many works of that admirable artist.

Opposite to this, on the title-page, is a photograph of myself, taken at Harrow, about sixty years ago, when, after leaving Cambridge, I took charge, at the request of Dr. Vaughan, for a few weeks or months, of the House and Form (the under-sixth) of my late tutor, G. F. Harris, of "The Park," during his temporary illness. Everyone there was very kind to me, the boys as well as the masters ; and Dr. Vaughan pressed me to remain there as a pedagogue, which was very complimentary, but did not tempt me, as I soon found I had not patience enough to be a useful teacher.

The photograph was taken by Goshawk, the original and very efficient school photographer, and has lasted better than many more ambitious works of art.

Plate I.

THE LIBRARY, showing my mother's portrait over the chimney-piece ; it hangs just above that of her father, Joseph Brooks Yates, from whom I inherited interesting books and MSS., some of which are now placed in the bookcase opposite the portrait.

Plate II.

PORTRAIT OF MYSELF in watercolour ; a wedding present from my friend, the late W. Bright Morris, to whose companionship and kind advice, especially when I was for some weeks in Andalusia in the 'seventies, I owe whatever little skill I have attained to in watercolour drawing—one of the chief pleasures of my life till, in 1914, my eyes began to fail me.

Plate III.

PORTRAIT OF MY MOTHER, Mrs. Samuel Henry Thompson. It was about the year 1851, when we had been for some years settled at Thingwall, near Liverpool, that my father employed the late Sir William Boxall to paint this portrait of his wife. The artist, then Mr. Boxall, lately elected A.R.A., lived in London, and subsequently (in 1865) was made Director of the National Gallery. He exacted a great number of sittings ; and, though the portrait was much admired by the family, my father always complained that, in spite of the numerous sittings, the hands were left in a very unfinished state. The head, however, was admitted to be an admirable piece of work and a first-rate likeness.

Plate IV.

PORTRAIT OF JOSEPH BROOKS YATES. My mother was Mr. Yates's eldest daughter, the eldest of six. This portrait was painted by Philip Westcott, a Liverpool artist, for the Literary and Philosophical Society of Liverpool, of which he was a leading member, and hangs in their rooms in Colquitt Street. He built the house called "West Dingle," in which his family lived till the last daughter, Mrs. Samuel Fielden, was married and went to Todmorden. He died in 1856, and lies in the burial ground of the Ancient Chapel in Toxteth Park. I inherited his most valuable books, some of which I still possess ; and the portrait here given is from a plate which I inserted as the frontispiece of Vol. IV of the Catalogue of my "Hundred Illuminated MSS." His "Portulano," by the famous Baptista Agnese, is beautifully reproduced in Vol. III of my "Illustrations of 100 MSS.," Plates LXI to LXIX. He bought it at Rome in 1822 for twenty-two scudi (about five pounds).

Plate V.

LANDSCAPE VIEW NEAR KEW, by Richard Wilson. I consider this a charming specimen of Wilson's art. Richmond Hill, the Chinese Pagoda, and the River Thames are beautifully portrayed in the sunshine of a summer evening. I have not yet made out the exact spot where the view was taken.

Plate VI.

HEAD OF A GIRL, by Jean Baptiste Greuze. In Mr. J. P. Morgan's Catalogue is a head of a girl almost identical with this picture. Unlike so many Greuzes, this study of a young girl is simple and unaffected, and being in consequence very popular, was doubtless repeated more than once.

Plate VII.

SCENE IN THE ROMAN CAMPAGNA. This picture is signed "Moucheron Ft." It must, I think, have been the work of the elder artist of that name, Frederick Moucheron. Among a multitude of photographs of the works of both artists in Mr. Witt's collection I find every indication that this was the work of Frederick, and not of Isaac. The scene in one of them is almost identical, and what I suppose to be Soracte almost always in the distance. I think the son would certainly have signed with his initial.

Of all his pictures, this was, I think, my father's favourite ; the figures probably by Van de Velde.

Plate VIII.

Clæs

PORTRAIT OF LEONARDUS MARIUS, by Moyaart (Chrétien-Louis). From a letter of E. W. Moes, of Amsterdam, I gather the following particulars as to this remarkable portrait, *viz.* : That the subject of it, Leonardus Marius, was in his day

a well-known Roman Catholic priest in Amsterdam. He was born at Goes, Zeeland, in 1588, and died Rector of the Béguinage at Amsterdam, in 1652. He was a great friend of the poet Vondel, and was, as some say, responsible for Vondel turning Roman Catholic.

Other portraits of him by Moyaart are known, three being in the Béguinage. The artist was born in 1600, and was therefore twelve years younger than Marius ; it is probable that the picture was painted about 1647, which is the date of one of the Béguinage portraits. Moyaart was six years older than Rembrandt van Ryn. I see no trace of Rembrandt's influence in the present portrait.

Plate IX.

ERASMUS DARWIN, by, or after, Wright of Derby. This portrait is identical, apparently, with one by Wright of Derby, and might very likely be by him. A photograph from it, or the original, is inserted as a frontispiece to his "Life," by Ernst Krause, with an introduction by his more famous grandson, Charles.

I bought the picture from a stationer in Lichfield, when on a visit to the late Dean. The stationer described it as of Dr. Johnson, a still more notable native of Lichfield, who died when Erasmus Darwin was thirty-four years old.

IN THE DINING-ROOM

Plate X.

THE SUPPER OF CANA OF GALILEE, by Andrea Vicentino (1559-1614). This picture hung for many years in the dining-room, first at Dingle Cottage, and afterwards at Thingwall. When we were once at Brussels we saw a duplicate of it, with a few variations, numbered 345 in the Brussels Picture Gallery. In a work named "Pitture scelte e dichiarate da Carla Catarina Patina, Parigina Academica, MDCLXX in Colonia" is an engraving evidently, I think, taken from this picture, which is there stated to be by Andrea Vicentino, and to be in the Church of the Ognisanti at Venice. It is a glorification *à la Vénitienne* of the simple Cana festival, representing a luxurious banquet, attended by the greatest potentates of Europe, among whom may be recognised Mary of England, the Sultan of Turkey, and many others ; the architecture of Vitruvius vying with the luxury of Lucullus to make it completely unnatural. It is a fine embodiment of the grandeur of Venice in the sixteenth century.

Plates XI and XII

TWO PICTURES OF VENICE, the one representing the Church and the Platea of the Frari, the other the western view of the Rialto, with the German Warehouse and the Court of Justice adjacent.

Both these views are reproduced in the volume of engravings published by

Michael Marieschi, in 1742, a work far surpassing in merit the similar volume published by Canaletto in 1735. The latter artist survived Marieschi by some twenty-five years, and obtained a wider fame ; but, in my opinion, Marieschi was in some respects the better painter, and as an engraver quite first-rate. I have a coloured reprint of one of his views published in London. I inherited from my father a charming specimen of Canaletto's art—a picture of the Doge's Palace, with the Bucentaur alongside the wharf, a very lively and gorgeous scene of gay Venetian life, which seemed to me so well suited for public exhibition that I gave it to the Dulwich Gallery, where it now figures as No. 599, and is one of the most popular pictures in that charming collection. It was for about half a century in the dining-room at Thingwall.

Plates XIII, XIV and XV.

The next three pictures, all Venetian in scenery, two of them being pretty drawings by F. Guardi, a painter who carried on, and in some respects improved on, the work of his two predecessors, Marieschi and Canale. He survived Canaletto by twenty-five years, and Marieschi by fifty ; so that between them the three painters of Venice flourished no fewer than 130 years, and worked hard all the time, producing hundreds of pictures, and, owing to their popularity, followed by a crowd of imitators. They anticipated photography in their correctness of drawing, but coloured photography will never come up to their amazing brilliancy of tint and arrangement of figures.

A word, however, about No. XV, a sketch by Don José Villegas for a picture now in America, entitled "A Spanish Christening." When I was in Seville in 1875 I used frequently to meet the painter in the company of Martin Rico, both of them friends and followers of the better-known Fortuny ; and I bought this sketch, made, as the artist told me, in one of the Chapels of St. Mark's at Venice, and subsequently interesting on account of the then extravagant price—£4,000, I think—which Mr. Vanderbilt gave for the finished picture.

Plate XVI.

PORTRAIT OF A LADY OF RANK, probably of a Lübeck family. This interesting picture, a real study of costume, was bequeathed to us by Mr. George Smith. For a long time it hung in Mr. Thackeray's dining-room, and was a great favourite of his ; and at the sale of his property after his death it was bought by Mr. Smith. It used always to be called the "Portrait of a Dutch Lady," but Mr. Van de Put tells me that the family hails from Lübeck, Denmark and Hanover. The name is now spelt Brömsen, and the arms of the family agree absolutely with those on the picture. After much research he comes to the conclusion that the family was one of the principal burgher houses of Lübeck. One of the most notable members of it was Dietrich von Brömsen, who was councillor to Ferdinand III, and came as an

envoy to England ; and in 1531 Nicolaus Brömsen was knighted by the Emperor Charles V.

Plate XVII.

ABRAHAM WITH HAGAR AND ISHMAEL, by John and Andrew Both. This sunny Italian landscape, painted probably about 1640, in their Dutch studio in foggy Holland, from a sketch on the shores of Como or Maggiore, was bought by me at the sale of the Mildmay Collection, on June 26, 1893, at Christie's, for £1,090, the highest price I ever gave for a picture. It had been in four important collections, from Mr. Wade's in 1827, to the Rev. John Lucy's in 1875, when it sold for £4,725 ; which shows that nothing is more variable than the value of pictures. Certainly I have no more pleasing work of art. The last owner was Mr. Bingham Mildmay, of the firm of Baring Brothers.

Plate XVIII.

A FLEMISH FAMILY AT THE MID-DAY MEAL, at the moment of saying grace. Our friend Mr. Henry Doyle, one of the best judges of Old Masters whom I have known, was of opinion that this picture was by one of the Pourbus family, which included three painters of repute ; and I accepted this opinion until we saw in the Cathedral at Antwerp the portrait of Madame Plantin and her six daughters, by Van Den Broek. The eldest of these daughters married Raphelengius in 1565, and the artist died in 1575. The date of our picture might be about 1570, if by the same artist. The arms of Charles V on the tablecloth also point to Antwerp rather than to any Dutch town. Note that the mother of the family crosses her thumbs, which makes me think that she may have been a Roman Catholic. Note also the ribs of beef, with only one little knife to carve both that substantial joint and the ham which is being brought in by the parlourmaid. It is a suitable picture for a dining-room, as, if you forget to say grace, it says it for you.

The late Mr. Henry Samuel, of Oxford Street, sold me the picture for £90, and told me he had it from a French nobleman at Amboise.

Plate XIX.

HOLY FAMILY, by Rubens or one of his school. This "Holy Family" was bequeathed to me by Miss Ellen Yates, of Farmfield, near Liverpool, over whose dining-room chimney-piece it had reposed for many years. It was bought in Venice in 1827 by her brother, Richard Vaughan Yates ; and another brother, John Ashton Yates, who was supposed to know something about art, frequently exclaimed : "I'll lay my life it's a Rubens."

In the Pitti Palace in Florence there hung, in 1880, a picture ascribed to Rubens (of which a photograph hangs in the dining-room), in which the Virgin, two children, and lamb are represented in attitudes almost identical, and evidently drawn

from the same models. In the Pitti picture, however, there is a pillar in the background instead of the tree, and the Virgin is in a rich costume. Moreover, the cherub and grapes are absent, and there is no landscape. There is a picture in the Corporation Gallery at Glasgow, ascribed to Van Balen, in which the figures of the Virgin, Christ, and St. John are identical with the Pitti picture, but instead of the pillar we have a tree and landscape, and the form of the picture is oval. I think that, on the whole, my picture is nearer to Rubens than either of the other two. I had this picture cleaned and varnished by Mr. Haines in 1880. On one occasion, when our old friend Father Healy was with us in London, I directed his attention to it as a Holy Family. He looked at it with interest, but his only remark was : "I see that it is a family," which is a fair criticism of many of Rubens's sacred pictures.

Plate XX.

Another landscape picture, in this case of a wooded valley, probably in Holland, the work of Jan Wynants (*c.* 1620-1682), the figures being by Adrian van de Velde, also from the Thingwall dining-room.

Plate XXI.

BRIDGE OVER THE TIBER, with boats and figures, by Jan Asselyn (1610-1660), signed and dated 1646. I bought it at Christie's in June, 1887, at the sale of Robert Prideaux Roupell, Q.C., for twenty-seven guineas. Henry Doyle, who was with me, said it was very cheap, but thought Asselyn a second-rate painter. I have found it a very pleasant picture to live with for thirty-three years. There is an excellent etching of Jan Asselyn, by Rembrandt, with long hair and a Tyrolese hat, at about the age of forty. There is a picture very like this in the Munich Gallery, catalogued as "The Ponte Molle."

Plate XXII.

I have three portraits of my grandfather, Samuel Thompson, the Liverpool banker, of Heywood's Bank. He was the son of William Thompson, a sailmaker, of Liverpool, who came, it is believed, from a town on the Cumberland coast. Samuel's mother, who is said to have been a woman of character and energy, took him as a boy to Mr. Arthur Heywood, and got him taken on at the bank of which he afterwards became a partner. It is, I believe, to this energetic mother that her descendants owe whatever wealth they possess ; and I wish I had a portrait of her.

This life-sized portrait was painted by a Liverpool artist named A. Mosses. I have, also, a miniature of him by Hargreaves, copied from this portrait (*see* Plate XLIII), with the date of 1836, the year in which he died. I have also a companion miniature of his wife, Mariana Hughes (Plate XLIII), the daughter of the captain of a ship sailing from Chester. She had several sisters, one of whom married Owen Wynne, of Sligo, and another Mr. Roberts, a solicitor of Mold. Two sisters, Emma and Fanny, remained unmarried, and lived in a charming house on the Menai Straits,

called "Glan-y-Menai," where we frequently visited them, and had bathing, boating, gardening, and backgammon. My grandparents lived in Rodney Street, near the houses of Sir John Gladstone and Mr. Cardwell.

I have also a miniature of my grandfather as a young man (Plate XLVI), given me by my uncle, George Hughes Thompson, who thought it was made at the time of his marriage.

IN THE HALL

Plate XXIII.

RIDING THE LIBERTIES OF LIVERPOOL, August, 1834, by James T. Eglington. The moment selected is that when the Sheriff touches with a wand the stone which marks the boundary of the Borough at Islington ; and the Liverpool crowd of that date is very well depicted.

Plate XXIV.

CHRISTMAS AT A VILLAGE INN. George Morland (1763-1804). The rustic wayfarer, with his stout stick and his goods tied up in a blue handkerchief, and his old English sheep-dog, and the postboy with his whip under his arm, and the holly berries displayed for Christmas in the window and chimney-piece, make this a very characteristic picture of old English country life. An inscription on the back says it was given, in 1874, to Alice Tollemache by her father, who was Wilbraham Spencer Tollemache, of Dorfold.

Plate XXV.

PHEASANT SHOOTING, by George Morland (1763-1804). The scene is probably in the New Forest. I bought this picture at Christie's in November, 1882, for £47 5s. It is about the same size as the two hunting pictures formerly at West Dingle, and now at Nunwick. It seems to me a genuine work of Morland, and in a good mood.

Plate XXVI.

BATTLE PIECE, by Aniello Falcone (1600-1665). A spirited battle-piece by a Neapolitan artist. It looks like a scene in South Italy. I gave a companion picture by the same artist to the Mechanics' Institute at Horwich, when I was on the Board of the Lancashire & Yorkshire Railway.

Plate XXVII.

FRONT OF A CASSONE. Venetian School (*c.* 1700). The cassone which this gay scene adorned was over seven feet long. The foreground is occupied by masked figures, eighteen in number, including harlequins and well-known characters of the Italian comedy, such as the Venetian Senator, etc. They dance on a raised platform, overlooking a square and the streets of some North Italian town, which I have not been able to identify. I guess the date to be early in the eighteenth century.

Plate XXVIII.

AN ITALIAN PORT, by Jean Paul Pannini (1691-1764). This is one of the most picturesque and realistic works of the painter which I happen to have seen. I had it from the executors of Mr. Augustus Hare.

Plate XXIX.

A MEDITERRANEAN PORT, by L. A. Castro. About thirty-five years ago I bought this picture from the late Henry Samuel, of Oxford Street, and had the greatest difficulty in discovering anything about the painter. I asked Sir Edward Poynter and other learned men, but they had none of them ever heard of L. A. Castro ; and when we were in Spain in 1887 nobody at the Prado knew anything about him. Soon after, however, I discovered in the Dulwich Gallery at least five pictures by him in the Cartwright Collection. Herr Richter, in his note on Cartwright's attribution of the pictures to Castro, says that there is no trace of any painter of seapieces bearing this name. I found, however, in Siret's "Dictionnaire Historique" mention of "le licencié don Léonard Antoine de Castro," who is stated to have flourished about 1640, and to have been "Ecclésiastique et Amateur distingué." This undoubtedly is the painter of the present picture ; his name is painted large on a stone on the left, and would not have been worth forging. Quite lately a picture by L. A. Castro appeared in Lady Henry Grosvenor's sale, which is of great interest, representing the "Sovereign of the Sea," built in 1637.

My picture represents a British frigate sailing into a Mediterranean port. There is also a Dutch man-of-war, two or three Spanish vessels, and a Maltese galley alongside the quay. Among the numerous figures is a Knight of Malta standing on the shore. I have been unable to identify the port. The painting of the ships is of first-rate quality, and L. A. Castro must be regarded as an important marine artist of the period.

Plate XXX.

SCENE IN THE GROOTE KIRCHE, ROTTERDAM, attributed to Delorme and Terburg (seventeenth century), and assuredly a very first-rate interior, with fine effects of light and shade on the white pillars and walls. The Dean of Lichfield admired this picture and was especially pleased with the little bags attached to long sticks which are hanging against one of the columns, and which were for collecting alms.

IN THE DRAWING ROOM

Plates XXXI and XXXII.

These two little landscapes by Turner are among the gems of my small collection. What led me to possess myself of the Rouen drawing was the enthusiasm shown about it by Mr. Ruskin in his notes on his collection of drawings by Turner, in

which he says : " No drawing in the great scenes of the rivers of France surpasses this, and few equal it. It is beyond all wonder for ease, minuteness, and harmony of power ; perfectly true and like the place ; also inestimable as a type of Turner's consummate work." I need not say more about this beautiful drawing.

With regard to the larger drawing (Plate XXXI), made in the grounds of Farnley Hall, Wharfedale, in Yorkshire, in 1815, I sometimes think that it is really preferable to the view of Rouen ; the subject so difficult, the execution so perfect. It is said to be one of the many drawings made for Mr. Fawkes, of Farnley Hall, for which the painter received £5 apiece. There is a tradition that whenever he wanted a little pocket-money he went out and painted one.

Plate XXXIII.

WILLY LOTT'S HOUSE. John Constable, R.A. (1776-1837). This picture, called in " English Landscape Scenery " (1855), where it is engraved in mezzotint on steel as one of forty chefs-d'œuvres of the master, " A Mill Stream," was sold at Christie's in April, 1888, with others belonging to Mr. Fish, a rich linen-draper, of Ipswich. It appeared in the catalogue as " The Mill Stream : Willy Lott's Cottage." In the " Life of Constable," by C. R. Leslie, R.A., we find : " The little farmhouse called ' Willy Lott's House ' is situated on the edge of the river close to Flatford Mill. It is a principal object in many of Constable's pictures ; but the most exact view of it occurs in the one engraved in the ' English Landscape ' with the title of a ' Mill Stream,' " (the present picture) which is taken from the front of the mill, the wheel of which occasions the ripple seen on the surface of the water. Constable was passionately attached to the scenery of the Stour Valley, with its streams and mills. " The last picture he painted," says Mr. Leslie, " and on which he was engaged on the last day of his life, was a mill."

Visiting Flatford in June, 1888, we found Mr. Henry Batley, a retired draper of artistic tastes, occupying Willy Lott's house. The farm was held by Joseph Lott, grand-nephew of Willy. Mr. Batley had known the Constable family, and told us a good deal about the sites of the various pictures. As regards the " Mill Stream," he explained that since the picture was painted the mill wheel had been altered, and the water being since then discharged on the other side of the island, the pool is now still. Mr. Batley knew the man in the boat, one Reynolds, now lying in East Bergholt churchyard.

Plate XXXIV.

This plate contains eight miniatures of ladies, which have gradually accumulated here. They are of very various characters ; five of them are quite respectable ; of the others the less said the better ; but they are all interesting. That of Madame de Pompadour I take to be a contemporary copy of a famous portrait by Boucher. Lady Castlemaine, supposed to be in the costume of a nun, was in Dr. Propert's col-

lection ; so also was the enamel of Ninon de l'Enclos. Lady Mary Wortley Montagu is an enamel by Gervase Spencer (died 1763), and is signed and dated 1755, when Lady Mary was sixty-six years old. The little miniature with two tiny figures represents Louis XVIII meeting in the garden of the Tuileries Caroline of Naples, who, in 1816, married the Duc de Berry. The portrait of a lady of the Court of Louis XVI holds its place on account of my admiration of the method of portraiture, white *Biscuit de Sèvres* on a ground of lapis lazuli ; on the back is her husband, in the same style, very much resembling Louis XVI, of whom he was doubtless a courtier. The Tancred miniature was given by Sir Thomas Tancred, who believed it to be of one of his great-aunts. He was one of the contractors for the Forth Bridge, and cared more for engineering than for his family miniatures. The only remaining miniature is a young lady who has the initials "S.B." and who has pretty brown hair. When I showed this miniature to Lady Ritchie, and was wondering who this "S.B."—apparently a bride—could be, she exclaimed : "Why, Sarah Bunbury, of course."

Plate XXXV.

MINIATURES OF SEVENTEEN GENTLEMEN. In the top row are MARAT, with *L'Ami du Peuple* on the table beside him ; the EMPEROR FRANCIS OF AUSTRIA, Napoleon's father-in-law ; and GENERAL KUTUSOFF, who commanded in Russia during Napoleon's retreat.

In the second row : GOUVION DE ST. CYR, whom I bought in the Rue St. Honoré as an anonymous general in the uniform of the French Republic ; on examination, however, the back opened and revealed a neatly-written inscription giving the name of the general who was afterwards a Marshal of France and a veteran general in the days of Louis XVIII.

In this motley collection CORNELIUS DE WITTE figures as a pendant to a similar small miniature of CHARLES II ; the EMPEROR NAPOLEON, taken probably in the first days of the Empire, is between FREDERICK THE GREAT and CARDINAL RICHELIEU ; and HENRY, PRINCE OF WALES, the elder brother of Charles I, comes between KING LEOPOLD OF BELGIUM and the YOUNG PRETENDER ; while the EARL OF WESTMORELAND, in a great wig, with SIR THOMAS FAIRFAX and JOHN SELDEN on either side, and LUDOVICK MUGGLETON not far off, complete the list with a quartette of contemporaries of Cromwell, all claiming to be by Samuel Cooper.

In the centre of the frame is a small piece of Wedgwood, representing PAUL JONES, given to me by an American friend, Mr. Kane, of Tuxedo Park. Mr. Kane made an extensive collection of everything connected with Paul Jones, the founder, as is said in America, of the navy of the United States. It is taken from a small silver medal struck in Paris to commemorate the feats of the "Bonhomme Richard." Mr. Kane had twenty-five copies made in Wedgwood ware, of which this is one.

Plate XXXVI.

One of the curious relief paintings which used to adorn the tops of doorways in the French salons of the eighteenth century. It is by Jacques de Wit (1695-1754), a Dutch painter who had a great reputation for this kind of painting.

Plate XXXVII.

MADAME DE TENCIN ET SES BÊTES, A.D. 1716, by Jacques Autreau (1656-1745). I cannot do better than quote the description of this picture given in the charming Life of Madame de Tencin, one of the earliest examples of a "Salonnier," by M. Pierre Maurice Masson :—

" Un petit tableau, peint en 1716 par ce pauvre diable de Jacques Autreau, nous a gardé le souvenir de ces réunions du matin, toutes gaies, tout intimes, autour de la table du déjeuner : trois convives seulement et de cérémonie point. Fontenelle, correct et soigné, porte large perruque blonde, habit clair et veste en drap d'or ; La Motte, déjà perclus, rechauffe ses rhumatismes sous un grand manteau rouge et tient encore en main l'œuvre nouvelle qu'il est venu soumettre à ses amis ; Saurin, tout en noir, a un négligé plus austère, comme il est permis à un mathématicien. Derrière ce respectable triumvirat, la maîtresse de maison fait une apparition jeune : toute simple, en robe du matin avec un bonnet bien retroussé, qui laisse voir sur le front deux jolis accroche-cœurs, elle apporte elle-même la chocolatière. Cependant la lecture vient de s'achever. Saurin, qui s'est levé, argumente et gesticule avec force. On cause, et doctement semble-t-il. Voilà les premiers 'Mardis' du salon Tencin. Les débuts sont humbles, mais charmants."

When the first edition of his book was published, M. Masson had not been able to trace this picture, of which he had found the description in a MS. at Lyons, and he was much interested when I was able to send him a photograph of it.

Plate XXXVIII.

ON THE GRAND CANAL, VENICE. Martin Rico (nineteenth century). This picture, which would naturally have come with the other Venetian pictures, appears now by itself as representing modern Venice. I bought it of Goupil, in Paris, in 1878; and for some time I was doubtful whether it really was any actual view in Venice; but Miss Leigh Smith told me in 1880 that she saw Rico painting it on a terrace that juts out into the Grand Canal, close to Barbier's lodgings. A letter from Rico to my friend W. B. Morris confirms this ; he says : " El cuadro es el Gran canal desde la terraza de Mr. Barbier enfrente de la Gefatura de Venezia, el fondo es la riva de Eschiavoni, y las casas de primo termino es el traquetto de San Gregorio y el Palacio Darius. La figura que esta en la arotea es la Señora de Fortuny." A careful study of the map of Venice proves the view to be absolutely correct, though the artist has taken the liberty of bringing the distance much nearer than it really is.

We have now come to the end of the pictures. The remaining plates consist of eight miniature portraits of important persons, followed by a variety of miniatures of relations.

Plate XXXIX.

SAMUEL BUTLER, the author of "Hudibras" (1612-1680), by David Loggan (1635-1700?). An artist whom I know best by his admirable pictures of the Oxford and Cambridge Colleges and his beautiful portrait of Lord Keeper North, which forms the frontispiece to the "Lives of the Norths." The present portrait represents Butler at a considerably earlier age than that by Lutterel in the National Portrait Gallery (No. 248). Little is known about his life, but Aubrey thus writes of his appearance : "He is of a middle stature, strong set, high coloured, a head of sorrel hair, a severe and sound judgement, a good fellow."

SIR STEPHEN FOX (1627-1716). With Samuel Butler is another famous personage of the Stuart period. On July 6, 1918, having had the honour of lunching with the "Cocked Hat Club," I went on with them to Holland House. Having this miniature in my pocket, I compared it with the portrait by Sir Peter Lely, which it a good deal resembles, though it is younger. Lord Ilchester told me this was the earliest portrait of his ancestor which he had seen. What a wonderful life it was ! Begun in Salisbury Cathedral as a chorister, attached to the service of Prince Charles, and, escaping with him after the Battle of Worcester to France, and following his fortunes, continually inspiring greater confidence, until, within a few months of the Restoration, he was promoted to the lucrative post of Paymaster-General of the Forces. He had no surviving son by his first marriage, so at the age of seventy-six he married again and became the father of two sons, the first Lord Ilchester and the first Lord Holland. This miniature has been attributed to D. Loggan, and also to Charles Beale, and to Mrs. Beale. It is in a pretty frame of blue and white enamel, set with small garnets.

Plate XL.

Here we have two Wedgwood portraits : of Lord Chatham and of the Duke of Orleans, Philippe Egalité, of the noblest and most glorious of British statesmen, and of the wickedest and most unfortunate of French princes. His character is illustrated by the nickname given to his mother, "Madame l'Oisiveté," to be explained by the proverb : "L'Oisiveté est la mère de tous les vices."

Plate XLI.

ALEXANDRE BEAUVARNAIS, first husband of the Empress Joséphine, who was guillotined in 1794.

The other miniature was sold to me in Paris as the "Clockmaker of Louis XVI."

Plate XLII.

The two next miniatures are closely connected, both by subject and painter. The first, William Linley, the youngest brother of Mrs. Richard Brinsley Sheridan. As a lad of seventeen he was painted by the youthful Thomas Lawrence, then a rising young artist of nineteen and a future P.R.A. ; a charming picture, which hangs in the Dulwich Gallery. This miniature must have been painted when he returned from India, at the age of twenty-five ; its date is fixed as before 1798, as one of his sisters writes in that year : “ I have heard of a wonderful metamorphose William has undergone, which I can no otherwise account for than by conjecturing that the lovely Ellinor has been speaking in favour of Crops ! for he is become one at last, in spite of the anti-democratical objection he had to adopting the fashion.” As he became a “ Crop ” in October, 1798, it is clear that Engleheart’s miniature, with its beautiful flowing locks, was painted before that event. The other miniature on this plate is the brother-in-law of William Linley, R. B. Sheridan. We have no exact date for this miniature ; it is probably somewhere about 1795 ; and I doubt the ascription to John C. D. Engleheart, and think it is more likely to be by his father, George.

Plate XLIII.

For the two miniatures on this plate see my note on Plate XXII. They are good specimens of the work of Hargreaves, of Liverpool.

Plate XLIV.

Miniatures of my parents, Samuel Henry Thompson and Elizabeth Yates, made about the date of their marriage, January, 1837, also by Hargreaves.

Plate XLV.

Watercolour portrait of my father at the age of seventy-seven. He had a great objection to sitting for his portrait, so Mr. Bright Morris, who was staying at Thingwall to paint my mother, made this picture at the same time, by means of photographs and careful observation, and it has always been considered a very successful likeness.

Plate XLVI.

For this miniature of my grandfather about the time of his marriage see my note on Plate XXII.

The other portrait on this plate of my great-uncle, the Rev. James Yates, was made after his death, from a small photograph, taken when he was about eighty, and is an excellent likeness. Like his father, he was a Unitarian Minister, and began his career at Glasgow. He subsequently, as a learned antiquarian, became a Fellow of the Royal Society ; and I remember finding that he had written a large portion—I think, one-eighth—of Dr. Smith’s “ Dictionary of Antiquities.” His wife, Doro-

thea Crompton, was a lady of much character and ability. During their long residence at Lauderdale House, Highgate, they used every year to give an entertainment to their scientific friends. One summer there was to be a garden-party in the beautiful garden of the old house, which had formerly been the residence of Nell Gwyn, and "Aunt James," as we always called her, proposed to engage a band of music ; on which Uncle James is said to have remarked : "Dora, my dear, could we not have the enjoyment without the noise ?" When I was at Harrow I used frequently to drive over to Lauderdale House to spend my "Exeats."

Plate XLVII.

The Rev. John Yates, born in 1755, at Bolton-le-Moors, where his father was a schoolmaster, was for forty-six years Minister of the Unitarian Chapel in Hope Street, Liverpool, where he died in 1826. He married, in 1777, Elizabeth, daughter of John Ashton, Esq., of Woolton Hall, and widow of Dr. John Bostock, who had died five years previously, and by whom she had one son. Her grandson by this first marriage, born in 1815, long Surgeon-Major of the Scots Guards, was the "Crimean Hero" of my early days. Mrs. Yates's miniature is also on this plate.

Plate XLVIII.

Portraits of my grandparents, Joseph Brooks Yates, and his wife, Margaret Taylor, daughter of Thomas Taylor, of Blakeley, near Manchester. He was the eldest son of the Rev. John Yates, who had purchased a beautiful stretch of land on the shores of the Mersey called "The Dingle," on which he hoped that his four sons and two daughters would all build houses and make a happy family colony. My grandfather built a house, "West Dingle," where he lived and died ; and Uncle Richard was at "The Shrubbery" ; and the two daughters at "Farmfield" ; but the two other sons migrated to London. My grandparents are buried at the Ancient Chapel in Toxteth Park.

Plate XLIX.

A portrait of Richard Vaughan Yates, the philanthropist of the family, who, about 1840, was the founder of the Princes Park at Liverpool, one of the very first, if not, as I believe, the first, of the many parks which have since been more or less devoted to public purposes in the great towns of the United Kingdom. In memory, however, I have perhaps a more vivid recollection of my Uncle Richard's Christmas presents of figs, raisins, etc. For just as my grandfather, a West India merchant, used to give my mother jars of tamarinds and barrels of sugar, so the founder of Princes Park, being connected in business with the Levant, used to give invaluable treats of figs from Smyrna and raisins and dates from Malaga and Egypt. Of the Princes Park I was for many years sole acting trustee, an interesting, but rather thankless, office ; for the philanthropic donor, like many other donors before and

since, forgot to endow sufficiently the beautiful oasis in the desert of Liverpool which he had created, and it was very difficult for the trustee to make both ends meet with only the £1,000 a year or so provided by the chief-rents of the houses surrounding the park. It was, however, no small service to the public to have kept an open space free from houses so near the centre of the town. So peace be to his ashes ! The artist, I suppose Mr. Hargreaves, to whom all these family portraits are ascribed, shows us, as might be expected, a face of much benevolence.

On the same plate as her brother is a portrait of his eldest sister, Anna Maria, who, with her sister, Jane Ellen, lived long at " Farmfield," on an adjoining portion of the Dingle estate, " Farmfield " lying between " West Dingle " and " The Shrubbery," the abode of Richard. Aunt Maria, as I knew her, when between sixty and seventy-eight years old, was a kind little old lady, full of good works, with any resemblance to the miniature quite untraceable.

Plate L.

A portrait of my godmother, Mrs. R. N. Philips, the only one of my mother's sisters of whom I have one. I remember well being at her wedding, which took place from West Dingle, and being very much impressed by the beauty of the bride.

Plate LI.

This photograph of my friend Sir George Trevelyan and myself was taken last year at Welcombe, by a Stratford photographer, summoned by my cousin, Lady Trevelyan (Caroline Philips, the daughter of my godmother) ; and what with it being so good a likeness and one of a friend of some seventy years' standing, I think it does not make a bad finish to my little picture gallery.

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HENRY YATES THOMPSON

Aet: 39



ELIZABETH, WIFE OF S. H. THOMPSON

SIR WILLIAM BOXALL (1800-1879)



JOSEPH BROOKS YATES (1780-1856)



THE THAMES AT KEW

RICHARD WILSON, R.A. (1714-1782)



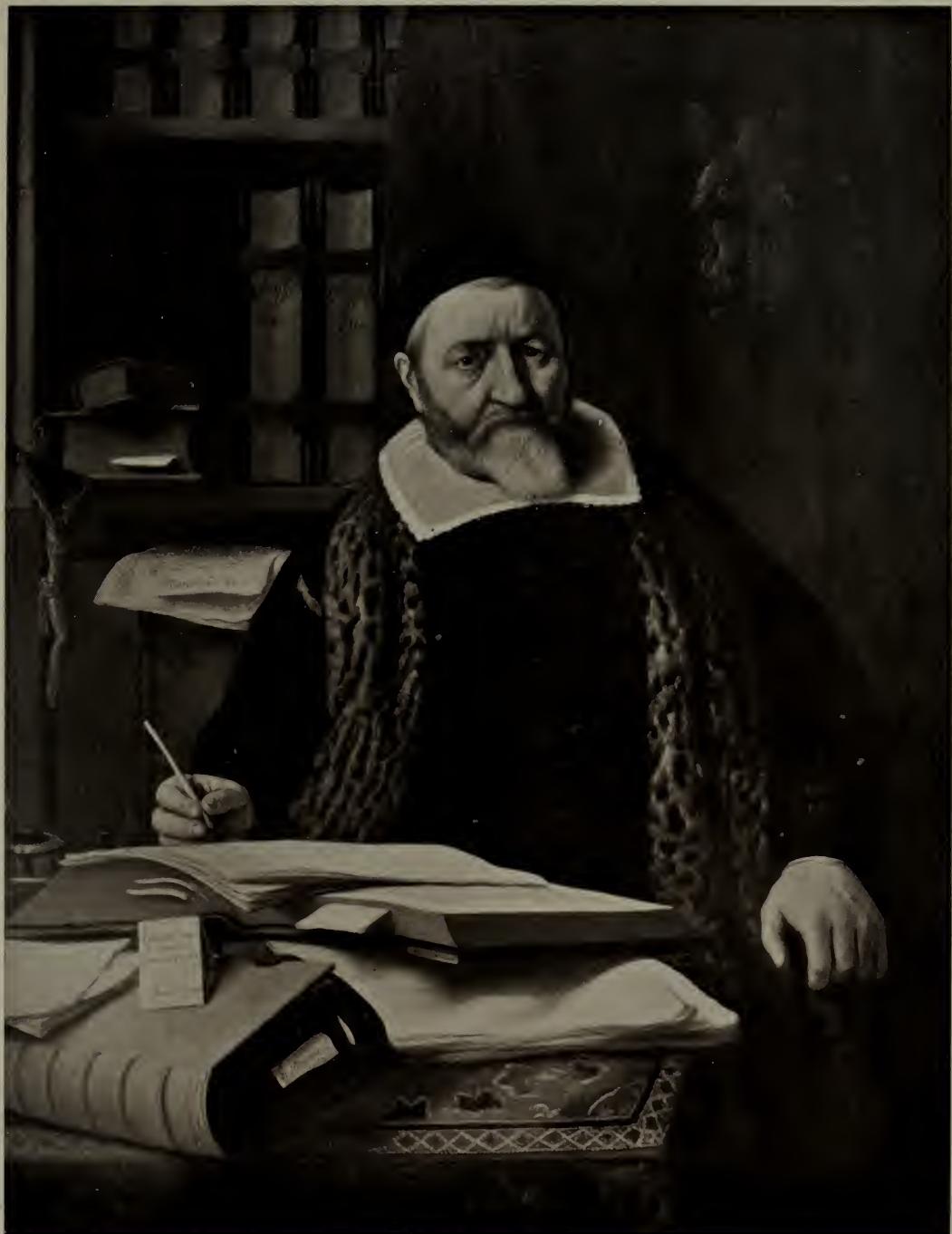
PORTRAIT OF A GIRL

JEAN-BAPTISTE GREUZE (1726-1805)



LANDSCAPE IN THE ROMAN CAMPAGNA

F. MOUCHERON (1633?-1686)



PORTRAIT OF LEONARDUS MARIUS

C. L. MOYAERT (c. 1630)

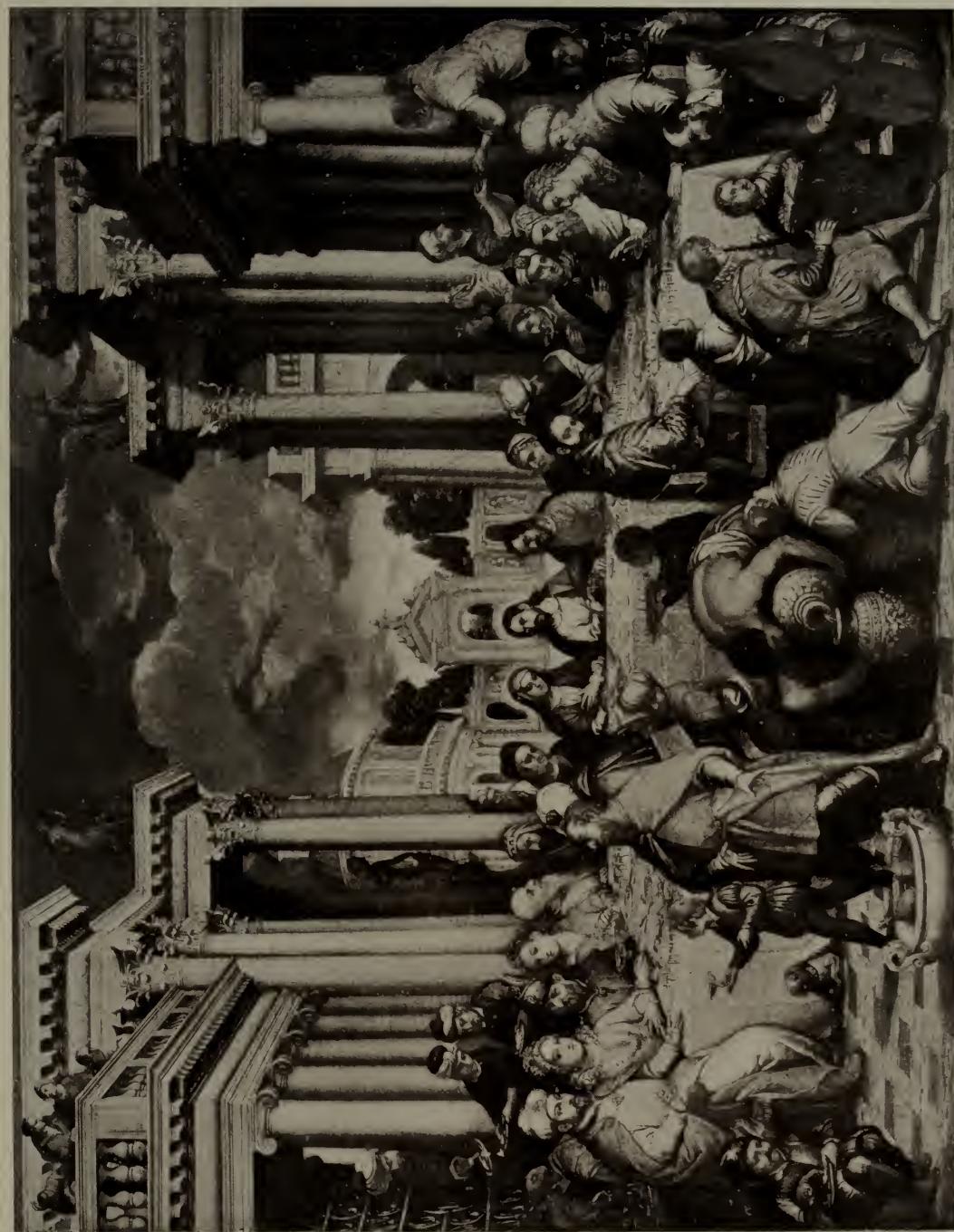


PORTRAIT OF ERASMUS DARWIN

WRIGHT OF DERBY (1734-1797)

THE SUPPER AT CANA OF GALILEE

ANDREA VINCENTINO (1539-1614)





CHURCH OF THE FRARI, VENICE

MICHAEL MARIESCHI (DIED 1743)



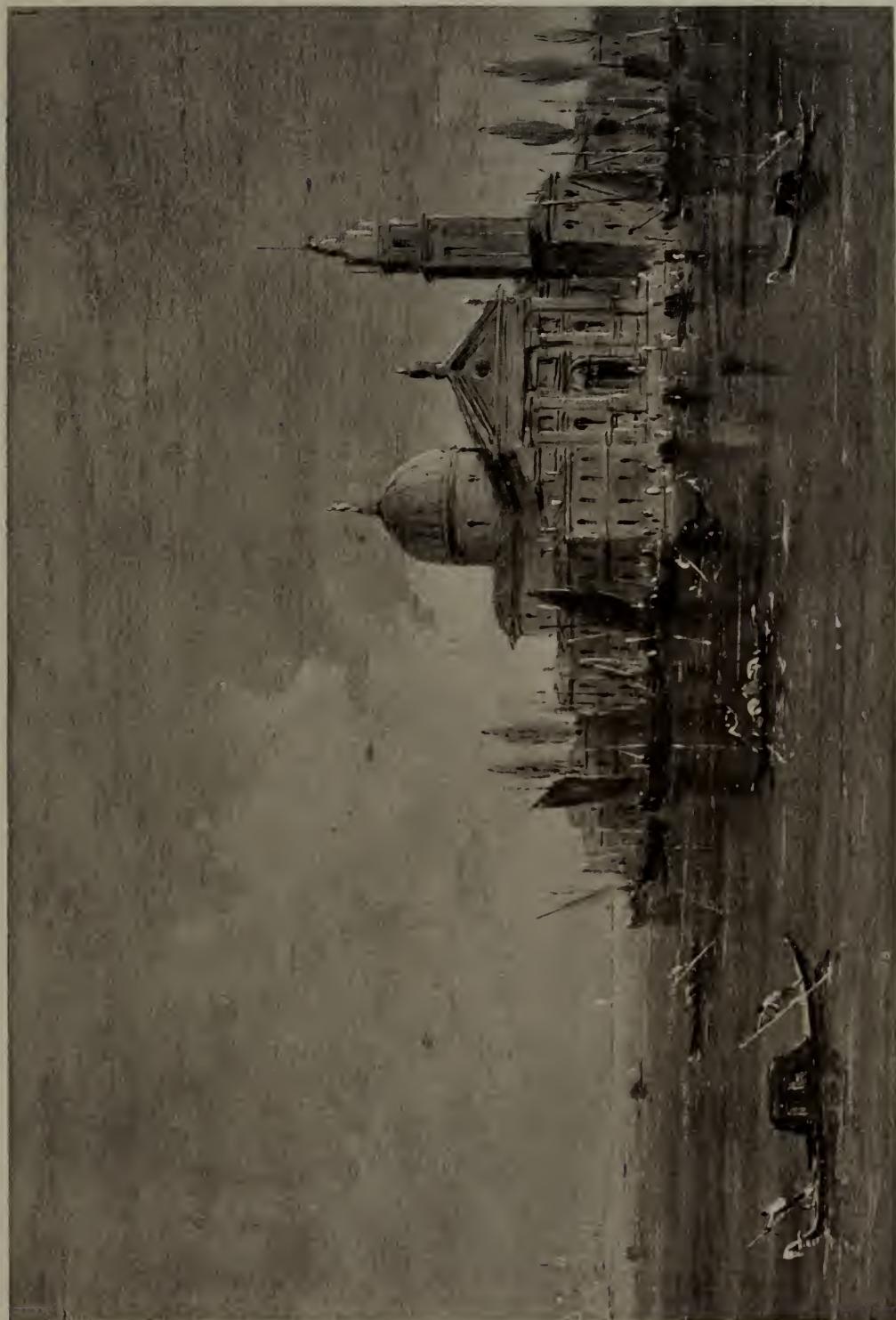
THE RIALTO, VENICE, SOUTH SIDE

MICHAEL MARIESCHI (DIED 1743)



PIAZZA OF ST. MARK, VENICE

F. GUARDI (1712-1793)



ON THE WAY TO THE LIDO

F. GUARDI (1712-1795)



A CHRISTENING AT ST. MARK'S, VENICE

JOSÉ VILLEGRAS (c. 1870)



PORTRAIT OF A LADY OF A LÜBECK FAMILY

GERMAN SCHOOL

ABRAHAM WITH HAGAR AND ISHMAEL

JOHN AND ANDREW BOTH (c. 1640)





FLEMISH FAMILY AT DINNER

FLEMISH SCHOOL (SIXTEENTH CENTURY)



HOLY FAMILY

SCHOOL OF RUBENS (SEVENTEENTH CENTURY)



LANDSCAPE

JAN WYNANTS (c. 1620-1682) FIGURES BY ADRIAN VAN DE VELDE

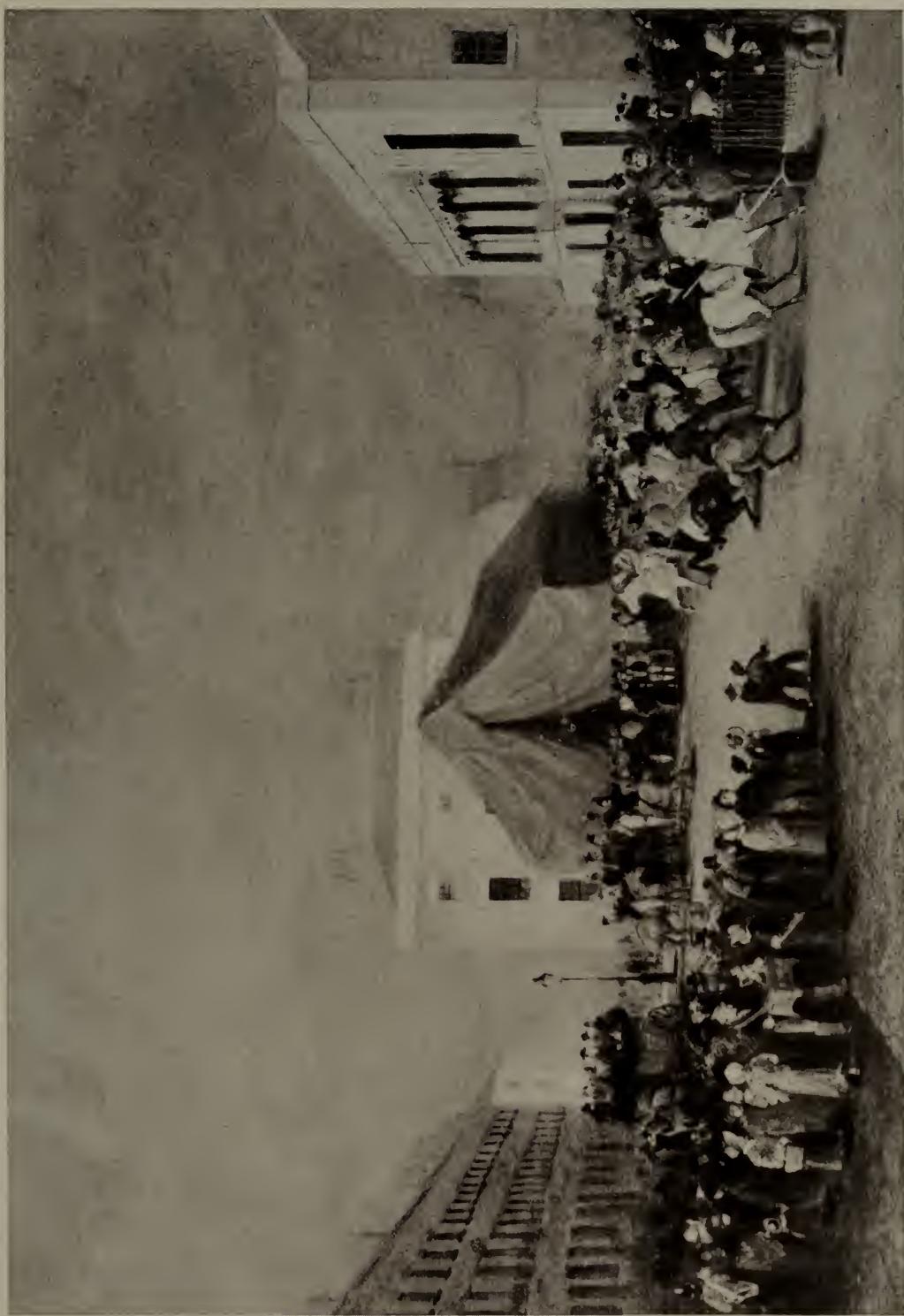


BRIDGE OVER THE TIBER

JAN ASSELYN (1610-660)



SAMUEL THOMPSON



RIDING THE LIBERTIES OF LIVERPOOL, AUGUST 1834

JAMES T. EGLINTON



CHRISTMAS AT A VILLAGE INN

GEORGE MORLAND (1763-1804)



PHEASANT SHOOTING

GEORGE MORLAND (1763-1804)



BATTLE PIECE

ANIELLO FALCONE (1600-1665)



FRONT OF A CASSONE

VENETIAN SCHOOL (c. 1700)



AN ITALIAN PORT

JEAN PAUL PANNINI (1691-1764)



A SEA PORT IN SPAIN OR PORTUGAL

L. A. DE CASTRO (c. 1640)



SCENE IN THE GROOTE KIRCHE, ROTTERDAM

DE LORME AND TERBURG (SEVENTEENTH CENTURY)

IN THE PARK AT FARNLEY

J. M. W. TURNER, R.A. (1775-1851)





ROUEN FROM ST. CATHERINE'S HILL

J. M. W. TURNER, R.A. (1775-1851)



WILLY LOTT'S HOUSE

JOHN CONSTABLE, R.A. (1776-1837)



LADY CASTLEMAINE
LOUIS XVIII MEETING
CAROLINE OF NAPLES
LADY OF THE TIME OF LOUIS XVI



MADAME DE POMPADOUR

LADY MARY WORTLEY MONTAGU

LADY OF THE TANRED FAMILY
NINON DE L'ENCLOS

S. B.





MARAT

GOUVION ST. CYR

FREDERICK THE GREAT

CORNELIUS DE WITTE

NAPOLEON

PAUL JONES

CARDINAL RICHELIEU

SIR THOMAS FAIRFAX

EMPEROR FRANCIS OF AUSTRIA

CHARLES II LEOPOLD I OF BELGIUM

GENERAL KUTUSOFF

LUDOVICK MUGGLETON

THE YOUNG PRETENDER

JOHN SELDEN

EARL OF WESTMORELAND, BY S. COOPER



BAS-RELIEF PAINTING

JACQUES DE WIT (1695-1754)



MADAME DE TENCIN ET SES "BÈTES", A.D. 1716

JACQUES AUTREAU (1656-1745)



ON THE GRAND CANAL, VENICE

MARTIN RICO (NINETEENTH CENTURY)



SAMUEL BUTLER (1612-1680)
D. LOGGAN (1635-1700?)



SIR STEPHEN FOX (1627-1716)
D. LOGGAN ? (1635-1700?)



THE EARL OF CHATHAM (1708-1778)

WEDGWOOD



PHILIPPE ÉGALITÉ (1747-1793)

WEDGWOOD



ALEXANDRE BEAUHARNAIS (1760-1794)



THE CLOCK MAKER OF LOUIS XVI



WILLIAM LINLEY (1771-1835)
G. ENGLEHEART (1752-1839)



RT. HON. R.B. SHERIDAN (1751-1816)
JOHN C.D. ENGLEHEART (1783-1862)



MRS. SAMUEL THOMPSON



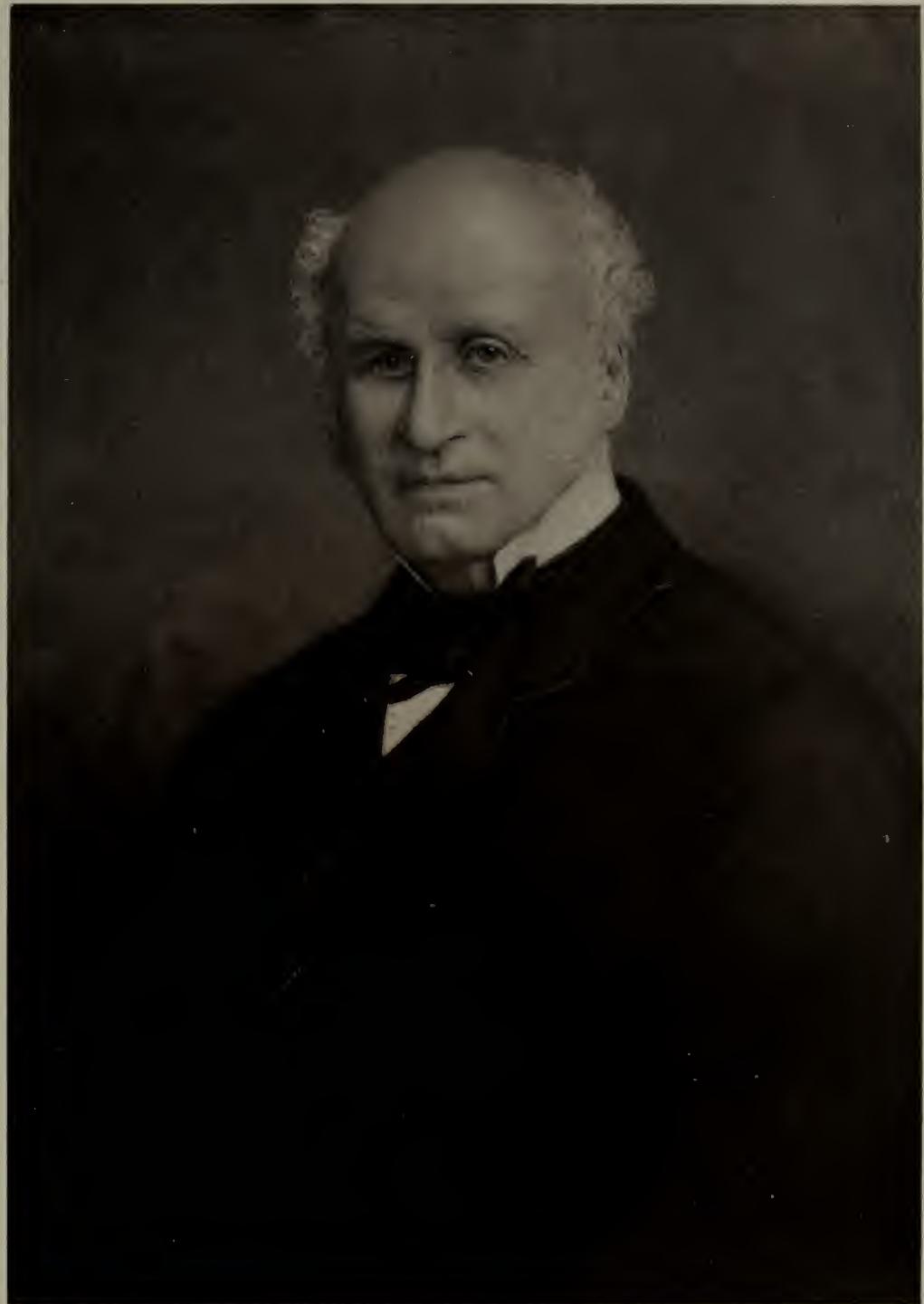
SAMUEL THOMPSON



SAMUEL HENRY THOMPSON



MRS. SAMUEL HENRY THOMPSON



SAMUEL HENRY THOMPSON



SAMUEL THOMPSON



JAMES
REV. JOHN YATES



MRS. JOHN YATES



REV. JOHN YATES



JOSEPH BROOKS YATES



MRS. JOSEPH BROOKS YATES



RICHARD VAUGHAN YATES (1785-1856)



MISS MARIA YATES



MRS. ROBERT N. PHILIPS



HENRY YATES THOMPSON AND SIR G. O. TREVELYAN

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